

FURTHER

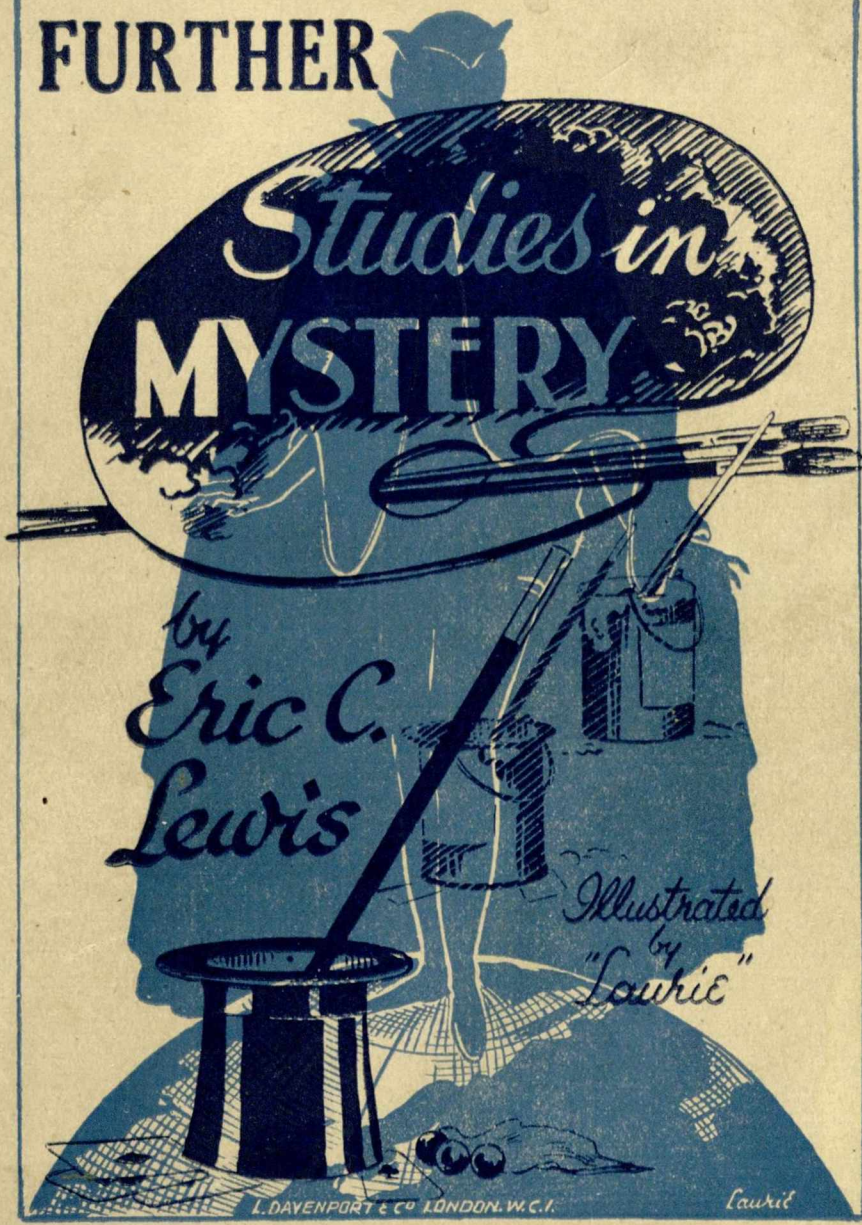
*Studies in*  
MYSTERY

by  
*Eric C.  
Lewis*

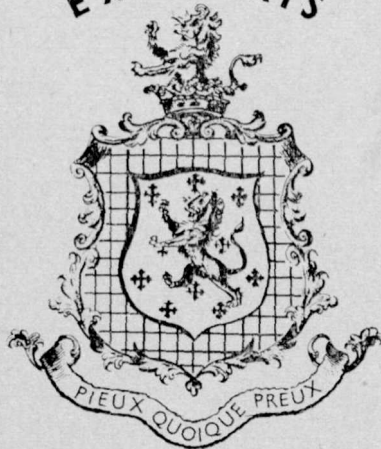
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# FURTHER MAGICAL STUDIES.

(Vol. 3 of the "Studies" Series)

By ERIC C. LEWIS

Author of

"Magical Mentality." "Magic As We Do It."

"More Studies in Mystery." "Studies in Mystery."

"Magic of 1936." "Magic of 1937."

"Magic for Moderns." "Well, I Never!"

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## INTRODUCTION.

Once again I have been prevailed upon to release another dozen "Studies." My two previous books in this series have already provided several effects which have since been marketed—mostly without credit or permission.

H. Rice, of America, amplified my Diminishing Silk routine into a complete book with added effects using the principle revealed in my effect, and he did this with my full blessing. Messrs. Davenport & Co. have marketed the lighted bulb effect published in "Studies in Mystery" and overlooked by so many until Peter Waring took it and showed how it should be performed. Davenport's, having the copyright on my book, are the only ones who are entitled to market this effect.

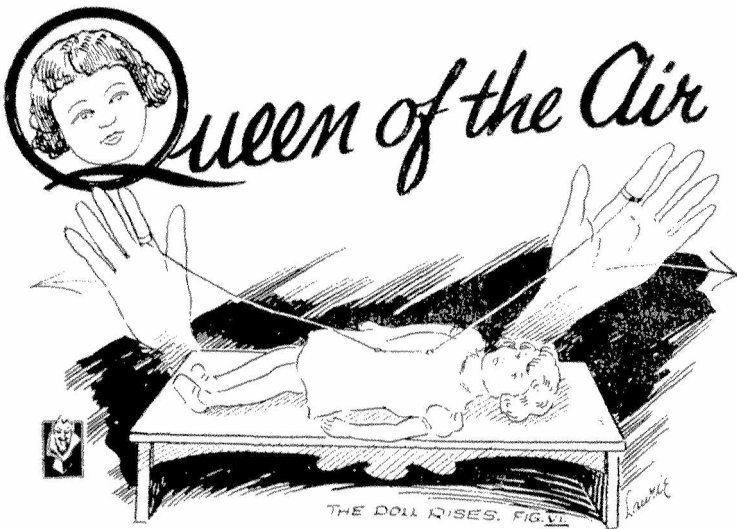
Other effects have been "lifted" and advertised as "Our latest illusion, etc." Will all dealers, both English and American, note that this book is the copyright of Messrs. L. Davenport & Co., and that all rights for the manufacture of effects for sale from this book are strictly reserved by them.

To the mass of my readers, I say thank you for your past encouragement and the kind things most of you say about my writings, and let you know that there are still many other ideas which I have "in the bag."

ERIC C. LEWIS,

Northampton.

January, 1944.



### THE QUEEN OF THE AIR.

**She Floats, Vanishes and Reappears.**

This is a very pretty and spectacular trick suitable for use on the platform or stage. It is not a drawing-room effect, and it is not the effect for a "lazy" conjurer. Although particularly suited for showing to children, the trick, or routine, appeals equally to adult audiences.

#### **Effect.**

The performer enters carrying a parcel, which he unwraps to show a cardboard doll-box. Taking off the lid the doll is exposed, and placed on a wooden stand flat on its back. The box is closed and put on a chair at one side of the platform.

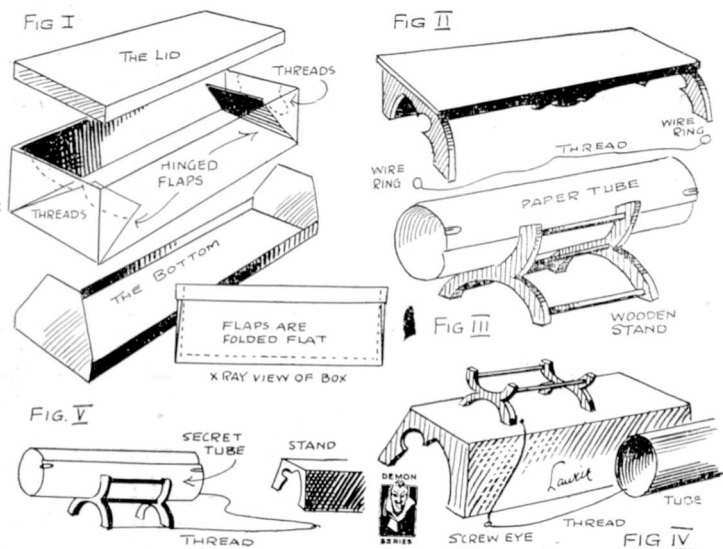
The performer makes mysterious passes over the doll and it slowly floats up from the stand. The performer is now able to pass through a routine as will be described, along the lines of the famous floating ball. At one point during the routine, the performer leaves the doll floating while a paper tube is exhibited and placed on another stand in full view. Making further passes, the performer causes the doll to float towards the tube, and finally inside it.

Now comes the surprising finale. A piece of flash-paper (or a silk) is tucked in each end of the tube. If flash-paper is used, the tube is carried forward and flashed from a candle or cigarette. Simultaneously with the flash, the paper is unrolled and the doll has vanished. Picking up the original box, it is again opened and the doll has returned.

If silks are used, the tube is merely open to show the doll has vanished, and the silks flutter to the floor. This is good, but no so dramatic as the flash. Note that the doll-box is only of a size that will hold one doll.

### Requisites.

Several simple pieces of apparatus are required, and it is well worth one's while preparing them, as this is an effect that can well be featured. I will describe the apparatus in the order of appearance.



The first thing is the tool-box. This can easily be made from strong cardboard (stouter than the usual commercial doll-box). Examine Figure 1 and you will see that the box is made up of three parts; the lid, the bottomless four sides of a box, and a false, removable bottom.

The lid is unprepared and is just an easy fit over the box. The box itself is bottomless, but has two cardboard flaps hinged at the bottom, one flap at each end of the box inside. Strong thread acts as "stays" to prevent these flaps from dropping below the level of the bottom.

The bottom is built similarly to the lid, but upside down, and with two wedge-shaped higher sides as illustrated. This bottom fits friction tight **inside** the bottom of the box. The normal position for the two flaps in the box is down as far as

the threads will allow, but when the box is placed down over the false bottom, the flaps automatically fold up flat against the sides, and are held tightly in place.

Next we come to the doll. Two of these are needed in duplicate. One is unprepared and the other has two fine wire hooks on her tummy about two inches apart. The position for these must be found by experiment, as they must be in the centre of gravity so when the doll is suspended by these hooks on a thread, it hangs level.

Two wooden stands are required, a large one and a small one. The sizes depends upon the size of the doll and the box. Dealing with the larger one first, this is shown in Figure 2. Notice the peculiar design of the side legs—the circular hole plays an important part. This stand is built large enough to conceal the box behind it and get a good angle of vision.

While describing this stand, I will mention a secret appliance that is used with it. This is also illustrated in Figure 2. It consists of two fine springy wire loops of such a size that will clip neatly in the circular cut-outs on the wooden stand. Between these two rings is tied a single length of very fine "invisible" silk line.

The smaller stand is shown in Figure 3, and is quite unprepared—its purpose being partly to act as a rest for the paper tube, and partly to facilitate an action which will be described later.

The paper tube is quite normal in itself, being a tube of cartridge paper fixed by two paper-clips, but it contains within it a secret separate tube made of stiff cardboard, this secret tube being large enough to contain the doll. The way this is used will be described later.

### **Preparation.**

Place the large stand on the table, a little towards the right side. Behind the stand at the extreme left, fix a small screw-eye in the table about two inches away from stand. Place the small stand on top of the large stand and lay the secret cardboard tube on the table in the exact position shown in Figure 4. Then tie a length of thread to the bottom of the small stand, pass it down through the screw-eye and along to the end of the secret tube, where it is fixed. This gives the correct length of thread (Fig. 4). When this is done, loosely wrap a sheet of cartridge paper around the secret tube, fix it with paper-clip, place the whole tube on top of the small stand, and then carefully remove the small stand and place it to the left of the large stand, where it is out of the way until required. (See Figure 5.)

Take two sheets or pieces of flash-paper, or two small silks, lift the paper tube and lay the paper or silks in the hollow of the small stand. Replace the paper tube on the stand on top of these pieces or silks.

Take the length of thread with the wire loops at the ends, and clip the loops into the holes on each side of the large stand which was cut for this purpose. Drape the thread along the front edge of the stand.

Remove the false bottom from the doll's box and place it behind the large stand out of sight. In this lay the duplicate doll. Take the doll's box, see that the side flaps are lowered, and lay the hooked doll in the box, the flaps preventing the doll from dropping through. Replace the lid and wrap the box up in brown paper.

This concludes the preparation, unless the performer desires to elaborate the floating of the doll. In this case, the stage must be set with threads to suit whatever method you desire to use. For the sake of completeness, I include the simple method whereby I merely leave the doll floating and walk away at one stage of the trick. For this, fix a thread from the left side of the table to the side of the stage. This thread is fairly taut, and if a hoop passing is wanted, the thread must pass through the hoop before being tied to the table. Personally I have used a more spontaneous-appearing method, by simply having the thread to pass from the table, and through the back of an open-backed chair before going off stage. This chair is then picked up and used as an impromptu "hoop."

### **The Working.**

Enter with parcel. Unwrap parcel disclosing the box, which you now open by removing the lid and placing it on the bottom. The doll can then be shown. Walk to table and remove the doll from the box. Place the doll on the stand with the points of the hooks pointing towards the audience.

Replace the lid on the box and set the box down behind the stand, deliberately pushing it over the false bottom which lies there. Immediately pick up the wooden stand to show it is unprepared and has no mechanism and replace it on the table. Then take up the box (containing now the false bottom and duplicate doll) and place it aside on a chair, calling no particular attention to it.

Now to make the doll float. Return to behind the table, and as though the stand is too much forward, shift it back a little. Catch hold of the sides of the stand while doing this and in so doing, insert your two forefingers into the wire rings and pull them clear of the holes. Thus you obtain the thread, which is now stretched from hand to hand in a loose loop.

Make hypnotic passes over the doll and engage the thread under both hoops. This is best done by allowing a generous loop of thread to lie draped over the centre of the doll, and then to slowly draw the hands backwards while making passes until the thread engages on the hooks. To commence the floating, do not lift the hands upwards, but hold them in the position shown in Figure 6, and slowly draw them wider apart almost imperceptibly. This will cause the doll to gracefully float off the stand until, when the thread is stretched taut, the doll floats midway between the hands, and on the level with them.

Some practice with a hooked doll and the thread will show you the infinite variety of moves possible, and I must leave you to work out your own routine in detail. Get the moves you like best and stick to them. Do not roam around as you fancy. As a guide, here are one or two of the moves possible.

1. The hands may be moved up and down over the doll and yet it will remain in the same place. The thread runs freely through the hooks and allows this to be done. As one hand is highered, the other is lowered, and vice versa.

2. As you walk around, the doll will follow you. The hands are continually moving up and down over the doll. Sometimes it rises high, sometimes sinks almost to the floor.

3. The performer attempts to catch hold of the doll but it eludes him, swiftly floating from one side of the stage to the other. The performer catches it just as it is about to float off-stage and brings it back to its original place and floats it again. This is an easy and deceptive move. Stand on the right side of the stage (performer's right) and have the doll floating between the hands as in Figure 7. Now pretend to try to take hold of the doll by lowering the right hand towards it, but as you do this, swing the doll to the left and hurry across the stage with the right hand following the doll. When nearly off the stage, lift the left hand and lower the right, so catching the doll with the right.

This is difficult to describe adequately in print, but practice will show how the doll appears to float away from the performer, while he hurries after it.

4. Float the doll over a position behind the taut thread which stretches from the table to the side of the stage. Hold one hand over the centre of the doll about nine inches above it, and lower the hand, letting the doll sink with it. Then raise the hand, letting the doll rise. Do this once or twice until the audience may be getting an idea that a thread connects the hand and the doll, and then, unexpectedly, lower the hand



again, but the doll rises towards it. This is done merely by raising the opposite hand slightly at the critical moment.

5. As the doll touches the hand, take hold of it and secretly disengage the thread from the hooks. Toss the doll into the air and catch it, showing it free from any connections. Now place the right fingers over the taut thread and hold the doll underneath, parallel with the thread. Press the thread down, engaging it under the hooks, then remove the left hand from the doll, and the doll apparently clings to the fingers of the right hand. Now slowly lift the right hand, leaving the doll floating again.

Walk away and take up the hoop or open-backed chair and pass it to and fro over the doll. Replace hoop and get ready for the vanish by picking up the smaller stand, showing the paper tube, and replacing the whole thing upon the larger stand in about the centre. The position should now be as shown in Figure 8.

To regain possession of doll from the taut thread, make further passes over it and in so doing, pass the short thread under the hooks again, lift the hand upwards and backwards, and the doll will float away from the taut thread. Float the doll over so that its head comes to rest just inside the right-hand end of the tube, and then, lift the left hand and lower the right together, so the doll remains in position. Continue the right hand downwards until the doll is grasped by the fingers, then lower the left to steady the tube. The thread loop is thus slackened and may easily be disengaged as the right hand pushes the doll into the tube. Drop the thread with the wire loops to the table.

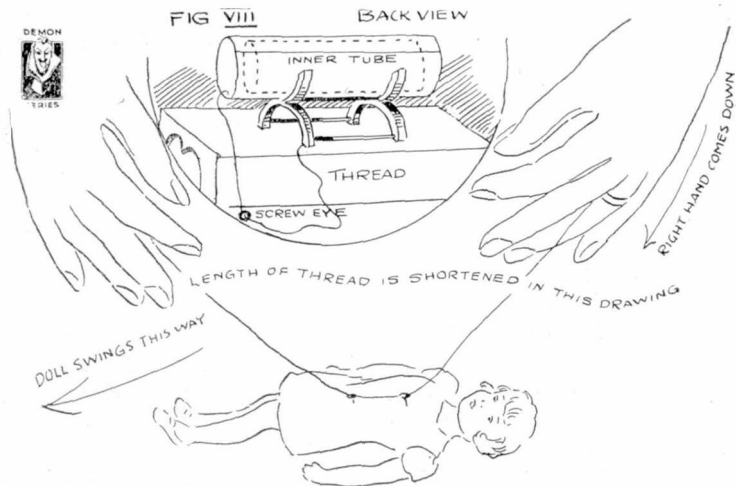


FIG. 7.

It now remains to vanish the doll, and this is done as follows. Having pushed the doll into the tube, pick up the tube with the right hand and rest it for a moment on the table, to the right of the stand, so that about an inch of the left end of the tube is concealed from the audience behind the stand. The right hand retains its hold on the tube, while the left picks up the small stand and calls attention to the sheets of paper (or silks) which it contains. The action of picking up this stand pulls on the thread and the secret inner tube which contains the dolls, is rapidly pulled behind the large stand.

Having shown the paper, replace the stand and lift one piece of paper with the left hand and raise the paper tube with the right. Push the paper into the left end of the tube. Transfer tube to left hand and pick up the other piece of paper in the right hand. Walk forward to the front of the stage, and on the way, pause a moment, and apparently push the doll further into the tube. This is not necessary as there is no doll there, but it is a feint that adds to the misdirection. Continue to the front, tucking the paper into the right end of the tube.

All is now set for the finale. There is nothing left for you to do but to get the maximum out of the effect. Fire the flash-paper, which usually puffs through the tube and shoots out at both ends in a showy manner, shake the tube open to show it empty, and then pick up the doll's box which has been lying innocently on one side, showing that the doll has returned safely.



## A QUITE ASTONISHING CIGARETTE.

### A "Gasper" that Causes Gasps.

If you have a flair for adapting and "building up" effects, the one I am about to describe will give you plenty of opportunity, for once the apparatus is set, there are dozens of ways of using it. Many mathematical tricks, card tricks, spelling tricks, and all sorts can immediately be adapted. I will describe it just as a book test, a complete "study" in itself. Variations will force themselves in plenty upon the thoughtful conjurer.

In effect, a choice is given from three books. This is opened by the spectator and one word decided upon, which he keeps to himself. A pack of Lexicon cards is given to someone to shuffle and this is handed to the spectator who has memorized the work. This spectator is requested to remove from the pack the necessary cards which spell his word. Then he is asked to add sufficient cards to these to make their number up to ten cards, and shuffle them together.

While this is being done, the performer fetches from the platform a very thin board about 4 inches wide and 26 inches long, and the ten cards are placed along this in a row by the spectator himself. The operator takes this board back to the platform and clips it to a tripod stand, so that the board slopes towards the audience. The board is cloth covered, and as there are thin strips of cardboard glued across at intervals, the cards do not slide down the slope. At the bottom of the board is a small ledge. The arrangement is shown in Figure 1.

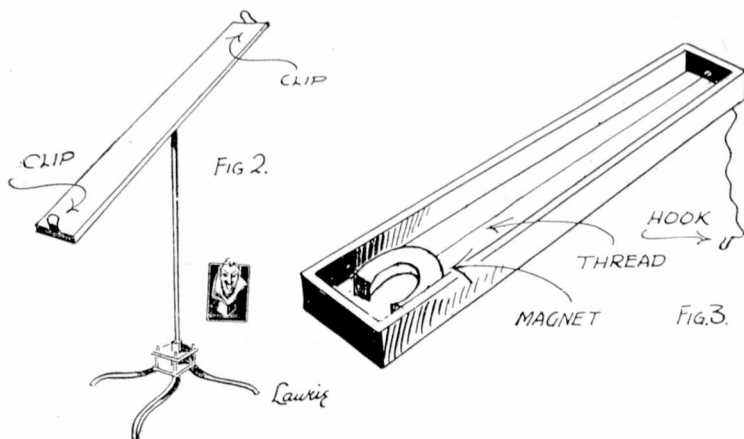
The performer now borrows a cigarette and lays it on the ledge at the bottom of the stand. Now the spectator is requested to name how many letters there are in the chosen word. He does so and it is, say, three. Mystic passes are made over the board and the cigarette slowly rolls up the board, defying gravity, and then down, and then up, until it comes to rest upon one of the cards.

"Is that one?" asks the performer, and the cigarette gives a little wriggling signifying the affirmative. "Very well, go back again" says the conjurer, and the cigarette obediently returns to the ledge. The card indicated is removed and placed, still back outwards on a stand. This is repeated with two other cards.

Then the spectator is asked to name his word for the first time, and the cards on the stand which have been selected by the cigarette are turned round showing that they spell the correct word. The cigarette may then be lit and smoked while the board and remaining cards are given for examination.

### The Apparatus.

Let us turn our attention to the tripod stand which holds the board, because it is in this that the motive power for the cigarette lies. Figure 2 gives the general appearance of the



stand. There is a cross-bar fixed on the slope with a clip at the top and bottom to hold the board in place. This bar is the length of the board, is  $\frac{1}{2}$  inch thick and about  $1\frac{1}{2}$  inches wide. Although apparently solid, the cross-bar is really hollow. The sides and bottom can be of  $\frac{1}{4}$  inch plywood

(mine is made of satin-wood stripwood) but the top, which lies flush against the board, is very thin. I use thin painted cardboard.

Sliding freely inside this bar is a small but powerful magnet. These magnets are made of cobalt steel and are exceedingly powerful for their tiny size of about 1 inch wide by  $1\frac{1}{4}$  inches long. They are more difficult to obtain, but they can still be found at times in tool shops and toy stores. Many readers will no doubt already possess one of these magnets. The magnet has tied to it a length of fine thread, which passes up the inside of the bar, out of a hole in the top and terminates in a hook about a foot outside of the bar. This hook should be engaged in a small eye on the back of the bar until ready.

The "board" is simply a tray of the required size (26 inches by 4 or 5 inches). It is made of thin cardboard with an edge of moulding all round to give rigidity. At the bottom is a narrow ledge to hold a cigarette. Nine strips of thin card are glued across the tray at intervals, to act as ledges for the ten cards (one card resting on the bottom ledge). The strips should be thin and not glued along the top edge, so that the cards do not merely rest on the ledges, which would be precarious with thin card, but are slipped a fraction behind the unglued part of the strips. Thinness is necessary so as not to obstruct the passage of the rolling cigarette.

For the effect we are describing you will want Stanley Collin's Trancendental Book Mystery which can be readily purchased from most dealers. Or you may use any one of the hundreds of book tests which have been published. Collin's method, however, with the specially printed book, is ideally suited for this routine. It forces either the word DEAR or ONE in a most natural manner.

Take your pack of Lexicon cards and mark the backs of the O, N, E cards with a small dot. Then mark the backs of the D, A and R with a small cross, making these marks as inconspicuous as possible. Remove from the pack all the duplicates of these six cards and put aside, so no mistake can be made in working.

Finally, take a cigarette and force a headless nail right into the cigarette. The board, by the way, is simply a strip of cardboard strengthened with stripwood at the edges, with a ledge at the bottom and strips of cardboard for ledges at intervals along the board. This is thin so as not to give too much resistance to the magnet.

To prepare in the matter of a moment. Place stand in position on the stage, have the three books (including Collin's book) and the pack of Lexicon cards handy, and place the

prepared cigarette on a pin under the edge of the coat, or anywhere from where it may readily be obtained in secret when required.

### **Details of Presentation.**

Besides Stanley Collin's book, you will need two others, preferably two with uninteresting titles. Show the three to a spectator and ask him to take two of them. If he takes Collin's book and one other, ask him to give one away. If he retains Collin's book, say "So you want the Love Poems. Very good, we will use that." If he gives Collin's book away, take the one he retains away from him, put it with yours, and say, "These two are not wanted then" leaving second spectator with book of poems. The only other possibility is that the spectator will take the two "neutrals" and leave you with the Poems, in which case you say "That leaves the Poems, so we will use them." This three-book force should, I believe, be credited to the late Annemann and is the swiftest force of its kind that I know. Perfectly convincing, too, whichever combination turns out.

Now get him to open out the book and choose a word just as described with the instructions supplied with the book and he has either "Dear" or "One." Take away the book and give him the Lexicon pack (this prevents his idly examining other poems in the book) and ask him to remove the cards which spell his word, and then add others to make the number up to ten, giving the ten cards a final shuffle. He does this while you obtain the tray. Then get him to lay the cards face down in a row on the tray, tucking them under the loose edges of the glued strips to keep them in position.

Return to stage with tray and place it on the cross-bar as already described, and then ask for the loan of a cigarette. As you fetch this, obtain the faked cigarette, and switch the cigarettes on your way back, so the faked cigarette is placed on the ledge at the bottom of the tray. As you place it down you will feel the magnet inside the cross-bar "pull" the cigarette, so you can place it level with the magnet.

If you are the type who can get comedy stuff across, you can ask for a cigarette to be thrown on the stage. Ignore any thrown until there are several, and keep on asking. When no more are thrown, start gathering them up (adding the faked cigarette) and say "I got twice as many last night!" Select one cigarette (the faked one) and put the others in your pocket. It is a good idea to plant a few cigarettes before the show with different people, not letting them know others are being planted. In this way you are sure of a good "show" of cigarettes, which might not be the case if no plants were used in these days of expensive "gaspers."



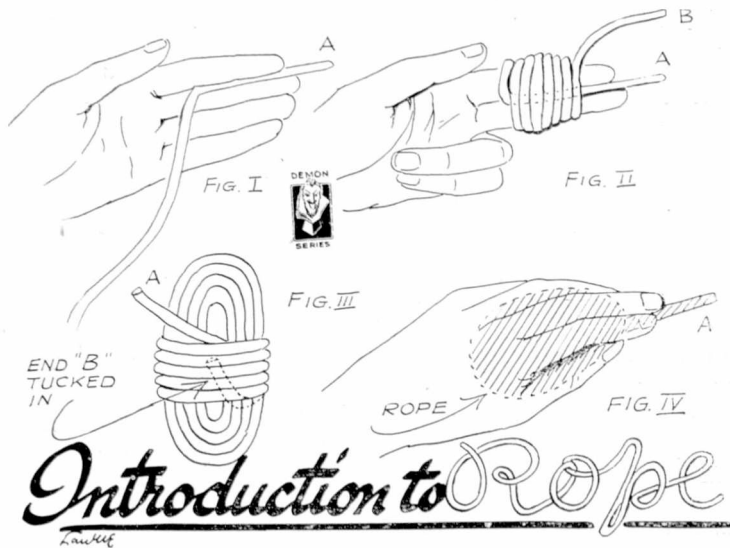
Bring the stand forward a little, and in doing so, obtain the hook in the left hand and stand on the left side of the stand. Ask spectator how many letters in his word and you know whether he has "One" or "Dear." The marks on the backs of the cards tell you where his cards are. The reason for the difference in marking is to prevent confusion between the two words in case one of the opposite set is among the odd cards. As the letter "E" is in both, one card with a dot on the back is sufficient, as you know that is always wanted.

Cause the cigarette to give its preliminary "wiggle" by a slight movement of the thread. Then steadily pull the thread with one hand, and let the other arm press backwards on the taut thread so the magnet is pulled up, and as it is pulled up, the cigarette will slowly roll up the board with the magnet, until you come to stop on one of the required cards. The double action on the thread makes the movement imperceptible.

Do not go past the card, hoping to let the cigarette roll back as though "searching" because it will not. At least, that is my experience. The pressure caused by the attraction between the magnet and the cigarette causes it to stay firmly in place even though you release the thread, and the magnet cannot be lowered until the cigarette has been removed.

Remove the cigarette and replace it on the bottom ledge, take off the card and allow the magnet to slide to the bottom again. Place the card aside, back outwards on a stand, and repeat with the other cards. Glimpse the cards as you put them on the stand so you can place them in the correct order, finally ask the spectator to name his word. If it is "One" say "W-O-N?" and if it is "Dear" say "D-double-E-R?" (as if you did not know the spelling!) and when he corrects you, turn the cards round displaying the chosen word.

Well, there you are. This is a complete, tried effect. But there are lots of other possibilities. I sometimes use Davenport's "Halve-it" having ten cards taken from a pack, shuffling, switching for the special cards, and then force a seven of clubs on the audience. The cigarette, I say, will find a card of half the value of the chosen one. You then have the "gag" finish as owners of "Halve-it" will know. Sometimes I have one genuine card among the fake and force two cards on a spectator. Spectator retains one of the chosen and the other is put among nine fakes on the board. Cigarette first finds chosen card, then it finds one "half the value of the one spectator still holds," thus adding a surprise finish and making more of a routine. There are other ways I have used this, but I have told you enough.



## AN INTRODUCTION TO ROPE.

I have always found that the unexpected helps along a show and keeps alive the interest of the audience. The item I am about to describe, while hardly a full trick in itself, forms one of these surprises. Stated baldly, the effect is that the performer takes a blackboard about 2 feet long and 12 inches high and a stick of chalk. Then he writes something in bold white chalk on the board. Setting the board down, the end of the "chalk mark" is taken in the fingers and the whole "line" pulled from the board—it is a length of white rope! Now you can get on with that rope routine.

One could very well precede this stunt with a book-test using, say Stanley Collin's book of poems, and turn the board away while writing the chosen word. This is then revealed on the board and the effect is finished. Then, surprisingly, the word is stripped off and a rope effect performed.

Or as an opener one could complain how the press always misspell your name and then write it down on a board to show how it should be spelled "in case any of the press are here tonight." Then the name stripped off and a rope trick performed as an "opener."

The secret should not unduly worry you, but I can assure you that the whole thing is most deceptive, and that the rope really does look like a chalk line at a reasonable distance—

that usually experienced in concert platform work. For the stage it is a cinch.

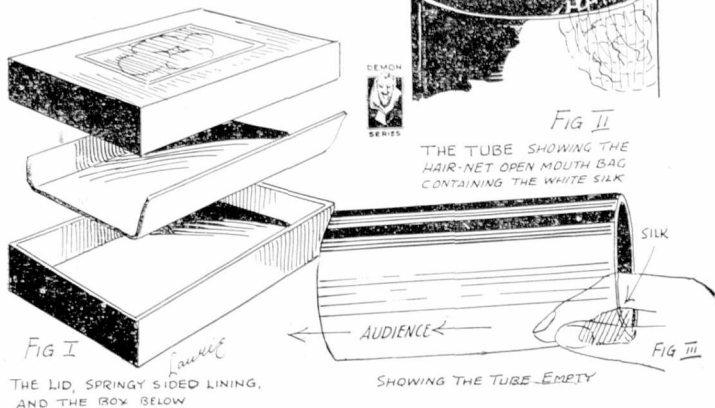
The blackboard simply has a number of black headless pins driven in to form the shape of the required word. The end of the rope has a small wire loop which is hooked over the first pin and then the rope is quickly drawn around the pins as though writing.

The handling of the rope needs a little description. This should be specially coiled up so it is a small, compact bundle and yet it will unwind easily. The sketches show how to do this. First grip the end of the rope between the first and second fingers of the left hand so that about an inch protrudes from the fingers and two inches lie along the inside of the fingers. (See Fig. 1.) Then wind the rope round the fingers until about 6 or 7 inches is left over. (Fig. 2.) Slip this off the fingers, keeping the coils neatly in place and tie the remainder of the rope around the breadth of the coil, tucking in the end to make a compact bundle as shown in Fig. 3. This is of a neat size to palm comfortably.

Have this coiled rope in a small box with some white chalks, and when you wish to write, apparently take out a piece of chalk, but really finger-palm the coil and bring it out with the end "A" in view as in Fig. 4. This end, though not included in the illustration, is the one with a small wire loop on it to give the "chalk mark" a start.

Do not despise this item because of its simplicity. I can assure you that for the very little preparation required, it has a most startling effect.

# THE COLOUR HYPNOTIST



## THE COLOUR HYPNOTIST.

**You Just Cannot Believe What You See !**

This is an item that was given to me by the late Edward Bagshawe shortly before his death. He kindly gave me permission to use this in any way I pleased, so I publish it here in memory of that clever inventor of pleasing conjuring.

### Effect.

The performer exhibits a cardboard box containing a quantity of white paper shavings. A tumbler is then shown and filled with shavings taken from the box, afterwards being covered by a cardboard tube which has previously been shown empty. The box is closed and placed aside.

A red silk handkerchief is now exhibited, and upon being waved in the performer's hands, it diminishes and finally disappears. The tube is lifted from the tumbler and the audience observe that the red silk (?) is now inside the latter and the white paper shavings are no longer seen.

"And now," remarks the conjurer, "all that remains is to materialise the missing paper shavings and so conclude the experiment." So saying, he again begins to wave his hands in the approved manner and, sure enough, something white seems to be materialising at his finger-tips . . . is it the shavings? A moment later it is clear that this is not the case, for a white silk handkerchief is actually produced, and this the conjurer displays on both sides.

The conjurer grows confidential. "It is time, ladies and gentlemen, to let you into one of my secrets. As a matter of fact I have, unknown to you, been experimenting with mass hypnotism, as a result of which you have been led to believe that the colours of the objects were quite different from what they really are. You thought I used a red handkerchief, but you see it was really white. Also you thought I used white paper shavings, when actually they were red." Red paper shavings, (which the audience previously thought to be red silk) are now removed from the tumbler.

The conjurer continues, "I think most of you will readily concede that the whole thing can only be explained by mass hypnotism—but in case you are in doubt, there is one further proof" . . . He picks up the box from which he filled the tumbler, and upon opening it, red shavings are seen inside; these are turned out on to a tray and shown together with the box, clearly proving that either the conjurer has proved his case, or he is a most consummate liar.

### Method.

The reader essaying the feat will require a mirror tumbler (those who object to this article, please note remarks which conclude the description of this effect), and a special box to effect the change of the white shavings to red. This box may be of the usual reversible type with a lid on each side; or a box that just meets the case is the "Chinese Puzzle Box" which Mr. Bagshawe put on the market some years ago. This is a cardboard box of the chocolate-box type in which the lid entirely covers the box. In the lid is a secret compartment made by bending a sheet of stiff cardboard into a kind of U-shaped lining to the box. (See Fig 1.) The lining is held by its own springy pressure of the sides inside the lid, but if the lid is placed on the box and again removed, the lining will automatically remain in the lower part of the box.

Should the reader use this latter box, it is advisable to stick some of the red shavings on top of the fake so that they overlap the fake at each of its narrow edges; thus when the fake is inserted into the box on top of the white shavings already there, the latter cannot show up through the spaces at the sides.

I find that instead of the usual fine paper shavings, it is more satisfactory to use strips of tissue paper cut about 4 inches long and about  $\frac{3}{4}$  of an inch wide, which can easily be stuck inside the fake as mentioned. A further supply of strips is then laid on the fake (these being the loose ones which fall out at the conclusion) and the fake is inserted into the lid.

A cover for the tumbler is required, and this can be easily made in cardboard or tin. Some means of vanishing the red silk and reproducing the white one, will also be required. An ordinary handkerchief vanisher and one of the many fakes on the market for producing one (such as the Okito) will answer the purpose nicely. From the above, I have no doubt that everything will now be clear to the reader, but I will go over the presentation.

Box is shown to contain white shavings and some are taken out and placed in the front (empty) partition of the tumbler. The back partition already contains a supply of red shavings packed tightly together to resemble a silk. The tumbler is taken and rested on the right palm; cover is picked up, shown, and placed over the tumbler, the lot being replaced on the table. If the performer stands at the front of the table while showing, he will be able to effect the reversal of the tumbler in turning to replace it on table.

The box is closed and placed on a chair. Next the red silk is shown and vanished. Cover is removed from tumbler and red silk apparently seen inside. Now the white silk is slowly produced from the hand. Contents of the tumbler are turned out on the tray and seen to be red shavings. Finally box is opened, contents shown to be red paper, and part of these allowed to fall on to the tray, thus concluding.

\* \* \* \*

Reader may be interested in the way I have been performing this effect of Mr. Bagshawe's. In common with many conjurers I do not like the mirror tumbler with its nasty habit of either "flashing" or looking full of lead, so I substituted the following method of working. My way of handling the silks may also be of interest, and will make this description "complete" for the reader who has no favourite methods for vanishing and reproducing.

My "Chinese Puzzle Box" has been covered with a delicately decorated fancy paper in a small all-over design. I cut a cardboard partition for a tumbler and covered this on both sides with some of the same paper as covered the box.

The cardboard tube, in my case, is not quite so innocent, having a little hair-net bag across half of the top as shown in Figure 2. The white silk, which is about 15 inches square, is balled up tightly, the ends tucked in, and the silk dropped into this bag. I wear the type of pull used in the "repeat vanishing silk" as marketed by Messrs. Davenport & Co., as this enables me to show both hands empty and yet obtain the pull indetectably. An ordinary pull can be used in the normal manner.



I prepare by standing the loaded box lid on edge instead of flat on the table. The tumbler with the partition and red tissue behind partition, is stood in front of the lid. The pattern matches and the partition is quite invisible.

This is my routine: the box is taken and white tissue put into tumbler until full. Now the lid can be removed and placed on the box (loading the lining) and the box replaced on the table, again standing on edge to form a background. The tube is taken in one hand and the tumbler in the other and the tube shown empty by holding the tube with the fingers inside concealing the load (Figure 3.) This is placed over the tumbler, and all reversed when replacing on the table in front of the box.

Next the red silk is shown and vanished via the pull, and after showing the hands quite empty, the tube is taken off from the tumbler exposing the "red silk" in the tumbler. In doing this, the right hand tips the tube, and the balled-up white silk rolls into the palm where it is held.

The tube is then placed aside and the white silk materialised. Follow the patter outline already described, and show that the "red silk" is really tissue strips, **not** by emptying out on to the tray, but by pulling out several bunches and scattering them on the tray, leaving sufficient to conceal the partition. This is necessary, as the next move is to pick up the box to show it contains only red tissue strips as previously described.

One could, of course, stick strips of red tissue to the rear of the partition instead of having both covered with fancy paper, but as I use my tumbler in other effects, I did not do this, and did not find it necessary.



FIG I A.

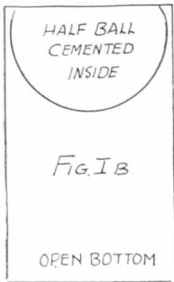


FIG I B

# Whisky & Ribbon

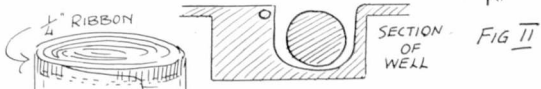
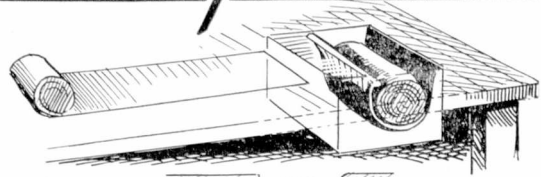


FIG II

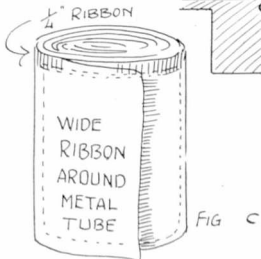


FIG C



## THE WHISKY AND THE RIBBON.

### A Smart "Topsy" Trick.

Usually, when I have finished a show containing this effect, or others similar, I am usually greeted with the response that "they liked the liquid trick because it is so obvious you cannot fold up a glass of whisky and tuck it up your sleeve." Although such remarks show charming naivette, it strengthens my impression that tricks with liquids are always popular. Hence I have decided to give you my ribbon and glass of liquid transposition which has always caused highly favourable comment.

The effect is straightforward and clean in action. First a 36-inch length of ribbon about 2½ inches wide is shown and rolled into a compact cylinder. A rubber-band is snapped around this, and it is stood in full sight on an impromptu platform made by placing a very thin board across the top of two tumblers, thus isolating the ribbon. A small cardboard cylinder or "cap" is placed over the ribbon, which neatly fits inside the cap.

Next the performer takes a whisky glass and fills it from a bottle. About a quarter of this is imbibed by the performer (a very useful adjunct to an act) and then, taking the glass with both hands, the glass is tossed into the air. However, in a

flash, the glass changes to the ribbon which streams out prettily from the hand, and the hand is shown otherwise empty.

Finally the cap is lifted from the stand, and there instead of the ribbon, is the three-parts full glass of whisky, which the performer takes and finishes in the approved manner.

### Requirements.

Two lengths of ribbon are required, and the width, thickness and length of these depends upon the size of whisky glass used.

A special fake is made as follows. First get a sorbo ball (such as a rubber golf ball) which will fit neatly and tightly in the top of the whisky glass, and cut this nearly in halves. Thus you have two parts of a ball, one being a little more than half. (See Figure 1A.) Put the smaller half away as this is not required. Then make a metal cap to fit over the whisky glass and cement the half-ball inside the top of this as in Figure 1B.

Take a length of narrow  $\frac{1}{4}$ -inch ribbon of the same colour as the wide ribbon you are using and roll this into a coil the same size as the top of this fake, and glue it on top. Then take 4 or 5 inches of the wide ribbon and glue this round the outside of the fake and the narrow ribbon, leaving about an inch loose, as shown in Fig. 1C. This gives the fake the appearance of a coil of wide ribbon.

The next thing is to build a small switching-well in your table top. This may be omitted if you prefer to use any other means of switching the genuine coil of ribbon for the fake tube, but I find, as the description of the working will show, that the table well method is natural and unsuspected. Figure 2 shows the simple construction of the well, which is of general utility. It is a box-like well of sufficient size to hold two coils of ribbon side by side with plenty of room to spare. It is divided across the top by a bar in the centre, and a strip of black velvet, the width of the inside of the well is fixed right across the top. The length of this strip is such that it can be poked down into one half of the well and this causes the strip to stretch flat across the top of the other section. Thus if the fake ribbon is placed in the depressed section, and a genuine coil placed over the top of the other half of the well, the genuine ribbon may be forced down, and the strip of velvet will automatically lift the fake into view.

Next you need a neat method of gaining possession of a coil of ribbon while drinking the whisky, and you may do this in a simple way by having the ribbon vested, and palming it while lifting the glass to drink a little. Or if you prefer a more mechanical method, take a metal bottle such as used in the *Passé Passé* bottles, having a partition to hold liquid in the

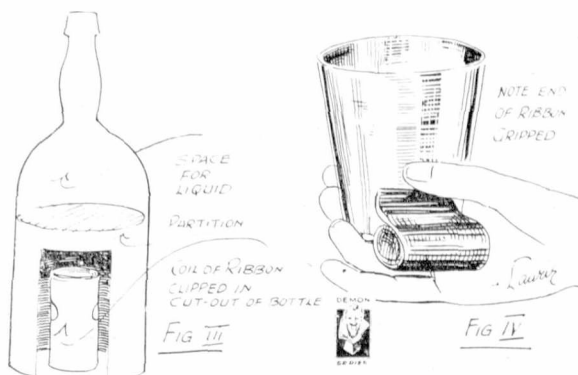
upper half and no bottom, and cut away a section at the back. Inside this cut-out, solder a light spring clip to hold the coil of ribbon (Figure 3).

Finally, a plain metal cap to fit closely over the ribbon-fake, and a "Squash" vanisher are required.

### Preparation.

1. Fill a glass three-parts full of liquid which looks like whisky (or use the genuine stuff if your fee allows!) and push this glass mouth up inside the fake tube, jamming the rubber half-ball fairly tightly in the top of the glass. In this condition the fake containing the glass may be freely handled and even tossed into the air. Lay this in the half of the switch-well nearest the edge of the table, top end facing the audience.

2. Lay a length of ribbon on the table in readiness for the effect, and roll another into a coil and place inside the bottle, which contains liquid in the top partition.



3. Place in position a "Squash" glass of liquid vanisher. This is an ordinary "pull," fitted in the usual manner under the coat, but instead of having a metal tube as used for vanishing a handkerchief, it has fixed to the end a rubber ball which will fit tightly into the mouth of the glass to be vanished.

4. Invert two tumblers and place a strip of board across them to act as a display platform. The board should, for preference, be covered with cloth to prevent "talking."

### Working.

Commence by showing the length of ribbon. Roll this up about half-way, then, as though it is easier this way, lay the end of the ribbon on the table so the end comes to the

edge of the well, and use both hands to roll up the ribbon in such a manner as one rolls a carpet (Figure 2). The hands roll the ribbon forward smoothly and the moment the end is reached, it is rolled still further forward, forced down into the well and the fake tube, which is automatically raised, taken and shown. A rubber band is snapped round this "coil" and the coil tossed into the air.

Hold this in the right hand, and while the left picks up the cover to exhibit it, the right fingers, entering the bottom of the fake coil, quietly work the glass of whisky loose from the rubber ball. The coil is then set down on the previously-arranged platform, making sure that the glass is now quite loose and rests on the board, and the cover pressed over the coil.

Next another whisky glass (the only one used, to the audience) is taken, and as some of the liquid is poured into the glass, the right thumb loosens the ribbon from inside (the right hand holds the bottle) and when the bottle is placed on the table the coil is palmed. The glass is transferred to the right hand and the end of the ribbon gripped by the finger and thumb. The position of this is shown in Figure 4, which is the performer's view.

The performer turns to the left and lifts the glass to drink about a third of it, and while he is doing this, the left hand steals the ball-pull. Facing the audience again, the left hand is brought up, with the ball palmed, and the ball suddenly pressed tightly down over the mouth of the glass. With a rapid downwards and upwards throwing movement, the glass is released on the "down" and the ribbon on the "up," with the result that the glass vanishes under the coat, and the ribbon streams out from the hand, one end still being retained, thus effecting an instantaneous change from glass to ribbon.

All that remains to be done is to pick up the cover, taking the fake coil with it and lift up the whisky glass which remains in view, and drink to the successful conclusion of your trick.

# Under my Hat



## “UNDER MY HAT.”

This effect has much to commend itself to the performer who likes to entertain with magic. It uses stock apparatus, or one can easily make up the necessary apparatus if so inclined. The trick was sent to me with permission to publish by Allan Peterson, who has written many worthy magical ideas.

In effect a bowler hat is shown empty, also three square covers, each cover being of a size to fit neatly over a solid wooden die. The hat, which is several sizes too large for the performer, is placed upon the head, so giving a good opportunity for the histrionic abilities of the performer in giving an imitation of a racecourse three-card merchant.

The performer conceals the die under one of the covers, and then moves the three covers about after inviting the audience to keep their eye upon the one containing the cube. When asked to call out where the cube is, they naturally fail, having a conjurer to deal with. This is repeated at the discretion of the performer, who has absolute control as to where the die shall, and shall not appear.

Finally the performer tells the audience that he would like to tell them how the trick is done, but on second thoughts, he will “keep it under his hat.” As he says this, he shows all the covers empty, and on the last word raises his hat to reveal the die resting on his head.

The method is simple, but effective. You require one solid die about 3 inches square; three shells to fit over the die



and painted to resemble the die, and three covers which fit fairly firmly over the shells. A hole large enough to allow the finger-tip to be inserted is cut into the top of the covers and hidden by the design painted on the covers.

Commence by having two shells under two covers, and the third shell over the die. Take the bowler hat, show it empty, and place it crown down on the back edge of the table. Stand behind the table while working, and make sure that the hat is in front of your body.

Show the die in the right hand freely on all sides. Then pass it to the left hand while the right hand picks up the covers one by one to show them empty. While doing this, the critical movement is made. As the first cover is shown, lifting it to about shoulder height, the left hand lowers the die and holds it just above the hat. It is a good idea to toss the cover into the air and catch it again as the misdirection is stronger. Pick up the second cover, show, and toss this into the air, and at the same moment, let the die slide from the shell into the hat. Place the second cover down and show the third one, slightly moving the hand containing the shell-die away from the hat. Performed like this, the misdirection is perfect.

Place the shell, apparently the die, on the table and place the empty cover over it, so giving you three covers each containing a shell die. You can now work out your own routine of moves as you can show any cover to be empty simply by lifting it, or show any one to contain the die by inserting the forefinger through the hole and pushing the shell down a little so the other hand can grip it and pull it out.

For a suggested routine you can offer to show how the famous three-card trick is performed, but explain that you will use the die because it is more visible. Show the die, load it into the hat while showing the covers as described, then place the hat upon your head holding the die with the fingers so it will not fall out. Now make several "moves," having the audience "bet" on the position of the die; each time they fail.

Then explain how the sharper "crimps" a card apparently without noticing it so the watchers can see just where the card goes, and demonstrate this by placing a large label on the cover supposedly containing the die. Then show how, in spite of the "crimp" the watcher is again fooled. Conclude with showing all covers empty and producing die on head under the hat.



## THE "SLAM-DOWN" GLASS OF MILK VANISH.

### A Sensational "Visible" Vanish.

Conjurers who have seen this effect tell me it ought to be on the market and that I am foolish to put it in a mere book. But I must think of my great public—and anyway, if it was on the market, anyone could buy it and work it in no time, while now, because so few have the energy or foresight to really try out the things they read in books preferring to buy things ready-made or wait until the Great Maggotti creates a sensation with something at the local, that I may still sell my cake and have it. And now I suppose I have cooked my own goose because someone is sure to work it, just to spite me!

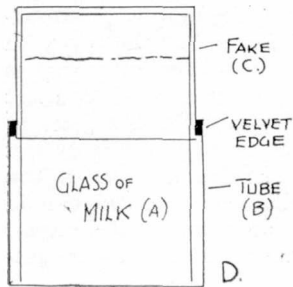
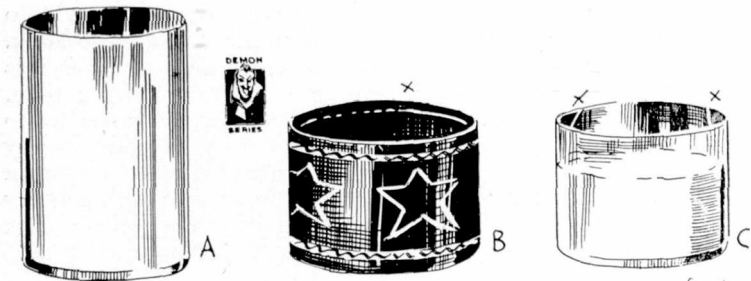
If you have the energy to build the simple apparatus necessary, here is what you can do. Standing before an admiring audience, you fill a glass to within an inch of the top with milk, and then cover the glass with a cardboard tube that is only about half the height of the glass, so the glass does not leave sight even for a moment. Then you place the glass of milk, still with the tube around the lower half, on your left palm, and bring your right palm down slap on top of the glass. Astonishingly the glass of milk seems to be driven down, and then the tube is tossed up and spun on the finger, showing that the glass and contents have made a clean get-away.

If you wish to reproduce the glass of milk, you can make that cute little refrigerator described elsewhere in this book.

To make up this effect, you need a straight-sided tumbler, cardboard for the tube, a small sheet of stiff celluloid or transparent celluloid substitute, cement, a few inches of fine wire and some cream paint.

Look at the illustration and you will see just how the necessary gadget is made. "C" is a celluloid tube which is a  $\frac{1}{4}$ -inch higher than half the height of the tumbler. It is carefully painted on the inside with opaque cream paint to look as though it is full of milk to within an inch of the top. In painting, do not forget to leave a tiny "bubble" or two round the top, and with some thinned-out paint, to make a "tide mark" as though the milk has swilled about a little. When this is quite dry, paste thin black paper inside over the **painted portion only**. Then secure two short lengths of wire across opposite edges of the mouth as shown. This tube, when finished, should slide easily over the top of the tumbler.

"B" shows a stiff cardboard tube in which the celluloid fake can slide easily. The tube is the same height as the celluloid fake. Around the top inside edge is glued thin velvet ribbon arranged so the celluloid fake is held by a friction grip, but not so tightly that the fake will not slide about easily when pushed. The inside of the tube is painted black.



- A. STRAIGHT SIDED GLASS
- B. CARDBOARD TUBE  
(X) VELVET RIBBON STUCK ROUND EDGE
- C. CELLULOID FAKE  
PAINTED AS THOUGH CONTAINING MILK  
(X) FINE WIRES
- D. SECTION

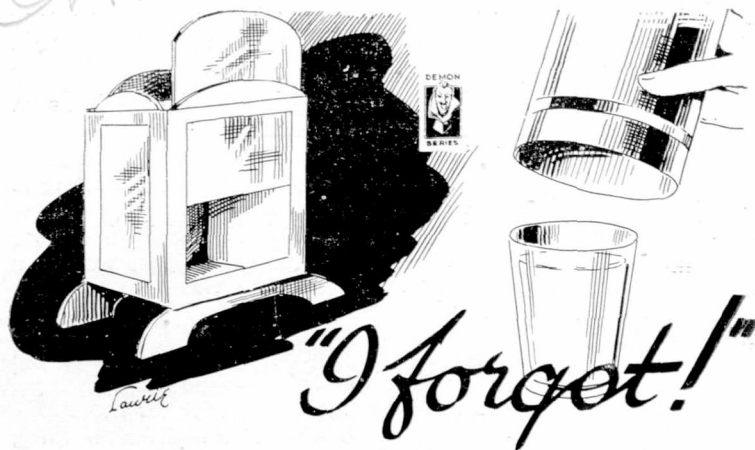
Laurit

To work the vanish, have the celluloid fake nested inside the cardboard tube, where it is invisible. Show the tumbler and fill to within an inch with milk. Pick up the cardboard tube and place it over the top of the glass and push it down to the bottom. This results in an arrangement as shown in "D" of the sketch. The wires catch the top of the tumbler and hold the celluloid, while the tube slides down. There is no visible difference to the audience. All you have to do now is to dispose of the glass of milk, and no-one will be the wiser because the celluloid fake remains in place waiting until you give it a slap to push the fake back into the tube.

So there it is! Simple, but believe me, very effective indeed. You can devise your own ways of getting rid of the milk. Have the glass on a table, cover with the tube, and drop milk into a waterproof servante or well if you wish. Or if you have a **small** table-top, or work with an assistant holding a small tray, use a squat, wide opaque jug for the milk. Then you can have the glass at the back of the tray, fill with milk from the jug, cover glass with tube by one hand as other still holds the jug, and then place jug down just as the hand picks up tube and fake, leaving glass hidden behind jug.

Or have a borrowed hat, and work the old "Shall I send it visibly or invisibly?" gag, leaving the glass in the hat and removing tube and fake. (May I be forgiven for mentioning such a hoary stunt.) Anyway, I leave it to you; almost any of the usual "Milko" methods can be adapted or adopted.

OK.



## "I FORGOT!"

### Comedy Magic for the Stage.

If you have an assistant, or can press one into service for this one effect in your show, you can have a really funny effect which, in spite of its comedy aspect, gives a truly magical appearance and will earn applause as well as laughter.

The performer displays a small model refrigerator which is a skeleton cabinet about 10 inches high and with four slides which can be dropped into the four open sides of the cabinet to completely close it. This cabinet is shown empty freely, then the four slides pushed into place.

Next he shows a tube to be empty. This is painted green and has the word "Thermos" written on it. On the table is a glass jug of milk and an empty tumbler. The table should have a very thin top to get the best effect, or failing that, a platform built of a thin wooden board placed across the top of two tumblers could be used.

Now the fun begins. The conjurer pours milk into the tumbler, places the glass of milk on the table and covers it with the tube. Then he walks forward and begins to address the audience. "You have seen me . . ." he says, "take a jug of milk, fill a tumbler and cover it with a tube. I shall now make the glass of milk vanish . . ." The audience are laughing by now because, apparently unknown to the performer, a stage hand has wandered across the stage, looked into the tube, and with a pleased look of having made a discovery, has removed the glass of milk and carefully carried it off stage.

Then the performer hesitates. "I forgot to say," he

continues, " that the glass was a genuine one and the milk was real milk " and as he says this, he removes the glass of milk from the tube to the surprise of the audience, pours it back into the jug and then shows the glass to be genuine. Again he fills the glass, covers with the tube and again addresses the audience.

As he begins to tell the audience what he is now going to do, the stage hand reappears with a puzzled look on his face, looks into the tube, and again removes the glass of milk and takes it off stage. Again the performer hesitates and says, " Oh, I forgot to show you that I can not only put the glass in the tube through the top, but also through the bottom," and he lifts tube showing glass of milk still there and shows the two ways of putting glass into tube.

Once more the performer reiterates what he has done, and again the stage hand appears, looking really annoyed, takes out the glass of milk, and standing on the stage, drinks the milk. Then looking satisfied, he places the empty glass in his pocket and wanders off just as the performer turns round.

" Who are you? " asks the performer.

" A stage hand, gov'nor," he replies.

" What are you doing here in my show? "

" Shifting scenery."

" What scenery? "

" That glass of milk you keep sticking in that tube."

The performer lifts the tube and the glass of milk is still there. " Do you mean this? " The stage-hand clasps his hands to his head and exits with a dazed, wild look. Slightly perplexed at the man's behaviour, the performer picks up the glass of milk, covers with the tube, and then asks the audience to watch. In a flash he turns the tube over and shows it empty in the regular "Milko" manner, and then walking across to his miniature refrigerator, he opens it and reproduces the glass of milk once more.

### **The apparatus.**

The necessary apparatus is not too difficult to build. First obtain three thin bottomless glasses that will nest fairly well into each other. The better they nest, the smaller the tube used in the effect may be, which is an advantage. If you have difficulty over the glasses, it is easy to make them out of stout celluloid. But the glasses are best as they work easier. Paint the glasses inside to look as though they are full of milk, making sure to leave that " tide " mark as though the milk has washed up a little.

Next you must make a cardboard ghost tube, but this is made on certain lines and to fit the glasses you are using as neatly as possible. Figure 1 shows the tube, three bottomless glasses and a genuine glass to match, all placed together. Apart from pointing out that there is a hole in the back of the tube near the top edges of the bottomless glasses, I think this drawing is self-explanatory.

The "refrigerator" is one I designed many years ago for use with various versions of the regular "Milko," and had intended placing this on the market but never got down to doing it. You will find this a useful all-round prop apart from the part it plays in the present effect. It is made of  $\frac{1}{4}$ -inch plywood and when finished, is painted a clean white with the letters "Frig" or similar painted in neat letters on the front side.

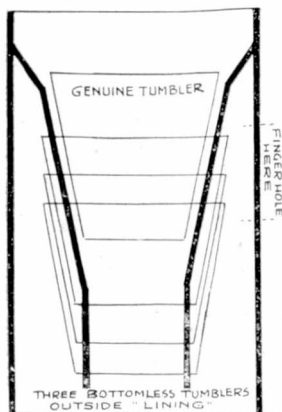


FIG. I. (HEAVY LINES SHOW TUBE AND GHOST LINING IN SECTION)

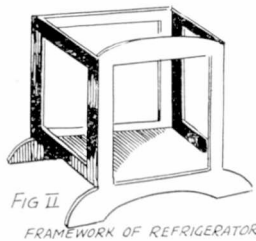
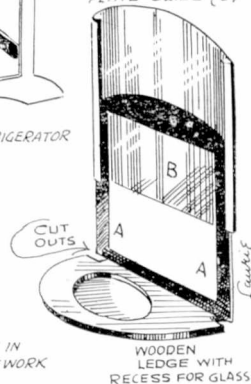


FIG. II. FRAMEWORK OF REFRIGERATOR



FIG. II A. SLIDES IN FRAMEWORK

FIG. III. A BACKVIEW OF FRONT SLIDE WITH SHEET IRON (A) FRAME AND TIN PLATE SLIDE (B)



The apparatus consists of a framework built as shown in Figure 2, with grooves so that four slides can be placed in smoothly. Three of these slides, the back one and the two side ones, are simply rectangles of thin painted plywood, but the front slide is a tricky business. Figure 3 shows this front slide. It has a framework of stout sheet iron to the bottom of which is fitted at right angles a ledge on which a glass of milk may stand. A recess should be cut into the ledge to prevent the glass from sliding about. Sliding easily over the sheet-iron framework is a sheet of tin with bent edges in which the frame slides. The sketches should make all this clear.

To handle the apparatus, I use an easel with an open framework. Then I put a glass of milk on the ledge of the fake front slide and place this on the easel, with the milk at the rear. The other three slides are then placed on top as

shown in Fig. 4. First I show the framework and toss it up to prove nothing is concealed in it. This is placed on the table, and all four slides taken up in the left hand at once. Then the right hand takes the slides and pushes them into place one by one. At the last minute I can raise the front slide taking up **both** sections, and the cabinet is empty. To produce the glass of milk I remove the front slide, this time

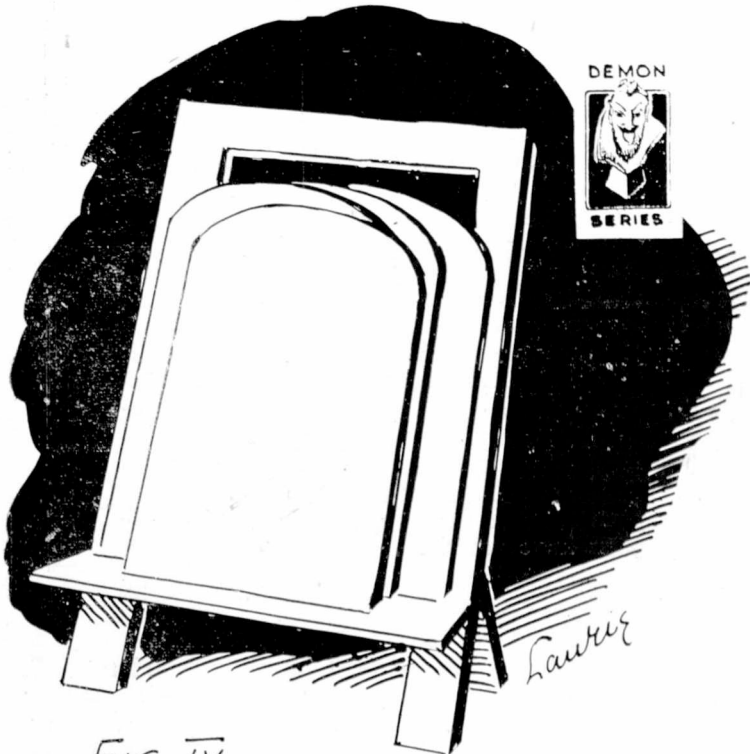


FIG IV  
SLIDES ON EASEL (LOAD AT BACK)

taking **only** the painted tin sheet, which leaves the glass of milk in view and the iron framework concealed by the framework of the cabinet.

#### Presentation.

With the above details understood, very little remains for me to describe, as the individual performer will work out his own peculiar methods of presentation. The essential moves are enumerated here.

1. Show the ghost tube empty. Really it has the three bottomless glasses concealed in the lining, and these are prevented from dropping out by the fingers pressing them through the hole in the rear.



2. The refrigerator is shown empty and loaded as described.
3. The genuine glass is filled with milk and placed into the top of tube as in Fig. 1.
4. While addressing audience, assistant walks across stage, looks into the tube, then lifts the tube holding the **top two faked glasses through the hole**, leaving one on the table, which he picks up and carries off.
5. Performer takes glass of milk from top of tube, pours back into jug, repours and replaces in top of tube.
6. Assistant comes forward while performer is speaking and again lifts tube, retaining one of the faked glasses inside, and exposing the lower one. He takes this one off.
7. Performer lifts tube exposing remaining faked glass and demonstrates the two ways of putting glass into tube by only partly lowering it into the top, and then putting it back on table and lowering tube over it.
8. Assistant comes on while performer is showing cabinet empty and takes real glass of milk from the top, drinks it and pockets glass.
9. Performer catches him and dialogue ensues. Then performer lifts tube and shows fake glass, apparently milk still there.
10. Performer places faked glass on his palm, places tube over it, turns tube upside down and shows milk and glass have vanished.
11. Finally, he reproduces glass of milk from refrigerator as already described.

**Note.**

Since preparing this article, I have discussed this effect with friend Milton Woodward and he, rightly I think, criticised the finale. The following routine was suggested and with the instructions given above, the alternative, and better finale can easily be performed.

The drinking of the milk must be eliminated, the actual glass of milk being taken away without apparently being noticed by the performer. Once more performer makes an "I forgot" excuse, and reveals the glass still under tube (really the faked glass) and covers again. This time, thoroughly annoyed, the stage-hand stalks back and begins to take away the milk, but is caught by the performer. A dialogue ensues during which the performer tells stage-hand to cover glass with tube. He does this. Performer picks up the "refrigerator" and tells stage-hand to turn tube upside-down. This is done gingerly, and then stage-hand looks startled and shows the tube to be empty, while the performer calmly opens "frig" and drinks the glass of milk. This I believe to be a snappier and more convincing finish.

# Telepathic Card Projection



## TELEPATHIC CARD PROJECTION.

### A Card Trick for the Stage.

The effect here described is credited to Will Vaughan, of Northampton. This is mainly as he showed it to me, but I have taken the liberty of modernising one portion, that is, of eliminating a fake card in which one card is shown as two in a fan, and adding instead of pair of rough cards so arranged that the working is easier and cleaner.

Mr. Vaughan, when giving me permission to publish this routine, wished me to point out that it is based on David Devant's famous "Triangle" trick. However, as you will see, the Vaughan build-up is excellent, and makes a new and very impressive trick.

#### Effect.

A pack of cards, which has already been in use and handled by the spectators, is further shuffled by an assisting spectator and ten cards removed. A large tied and sealed envelope is exhibited and placed on a small easel.

The ten cards are now run out slowly one at a time before the spectator and he is asked to simply think of one of them. The ten cards are then immediately placed in full view in a clip above the envelope.

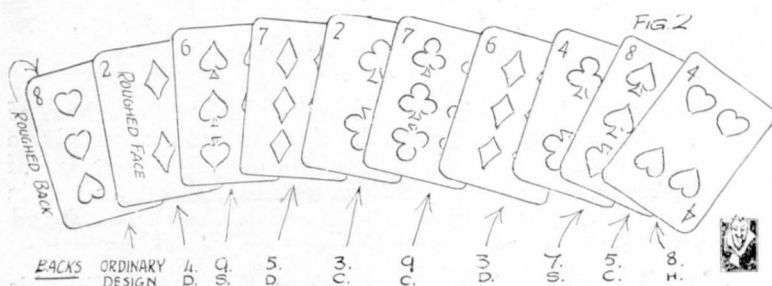
The assistant now concentrates on his card sufficiently so the performer says, to drive the card away from the others. To show that this has been done, the performer asks the spectator to name his card aloud for the first time. Immediately, and without any funny business, the packet of cards is removed from the clip and run out one by one. There are only nine cards left, and the thought-of one has vanished.

Opening the large envelope, the performer removes a smaller one. Then he opens this and removes a still smaller one and finally, after opening this a normal court-sized envelope is removed which is handed to the spectator. When the spectator opens this, he removes from it the very card of which he originally thought. For what more could one wish in the way of good clean card magic?

### Method.

You will need the following items:—

(1) An easel of sufficient size to display a 12-inch by 9-inch envelope. This is fitted with an extension arm above and a clip to hold the packet of cards. The arrangement is clearly shown in Figure 1.



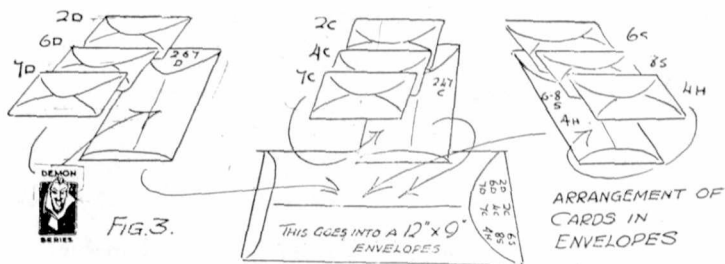
(2) A set of faked cards. Do not let this alarm you; the handling is so neat that no-one will suspect trick cards are used. You require nine double-faced cards and one ordinary card. These cards should be selected carefully so none are too distinctive, and whichever side you show the fan of cards it is difficult to tell which is which. Notice in particular that one of the double-faced cards must have one of its faces to match the single genuine card. Figure 2 shows my own set of cards as a pattern. They are: one ordinary eight of hearts and the following nine double-faced cards: 2D-4D, 6S-9S, 7D-5D, 2C-3C, 7C-9C, 6D-3D, 4C-7S, 8S-5C, 4H-8H. These are arranged in the order shown in the diagram. In addition, and this is very important, the **back** of the ordinary card is treated with "roughing" solution which can now be purchased at any dealers, and the **front** of the next card (2 Diamonds) is also treated. I prefer also to polish the remainder of the cards for easier and slicker working.

(3) A set of nine cards duplicating the front of the double-faced cards, in this instance, 2D, 6S, 7D, 2C, 7C, 6D, 4C, 8S, 4H.

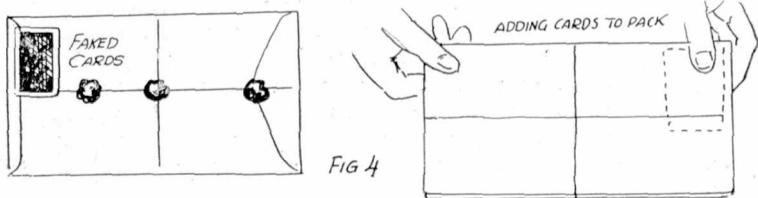
(4) Nine court-sized envelopes, 3 envelopes sized about 7 inches by 5 inches, one 10 inches by 8 inches, and one 12 inches by 9 inches. These sizes are about right, but can, of course, be varied according to what you can get.

Prepare for the trick as follows. Seal the nine duplicate cards in the nine envelopes (court size). Place three of these envelopes in one of the 7-inch by 5-inch envelopes and after sealing, mark lightly in pencil on the flap the names of the three cards in the order in which they were placed in the envelope. Personally I keep the suits together and put them in in sequence. Repeat this with the other six small envelopes, placing them in the two larger ones, sealing and marking the flaps.

Now put the three 7-inch by 5-inch envelopes into the 10-inch by 8-inch envelope, seal this, and mark on the flap the nine cards in three columns of three, in the order in which they were placed in the envelope. Each column represents an envelope. The whole arrangement is shown in Figure 3.



Seal this in the largest envelope. Next tie twine or tape across the width and length of the envelope. Finally stick three red gummed seals along the back in the position shown in Figure 4. Slip the set of faked cards, with the back outwards, under the twine or tape in the position shown in the diagram, and then put the envelope, with the cards to the rear, on the stand. You are then ready to present the effect.



## Presentation.

Seat a spectator to your left and have him shuffle and examine the pack of cards. Take the cards from him, and roughly fan them face up to show the audience they are well mixed, and in doing so, note the position of the duplicate card which matches the bottom of the faked packet (in this instance, the 4 of hearts) and casually cut it to the front.

Now with the pack in your left hand, take up the large envelope and hold it for a moment in both hands, the fake set of cards going neatly over the genuine pack. Then, with the right hand, turn the envelope over, leaving the fake set of cards behind on the pack, and draw attention to the seals. The fact that you took the precaution to cut the correct card to the bottom of the pack precludes the possibility of anyone noticing that the extra cards are added.

Hand the envelope to your assistant for his inspection, and then return it to the stand. Fan the pack and count off the ten cards from the face **without reversing their order**, making sure that the duplicate card at the bottom of the genuine pack is not seen in so doing. Place the pack aside.

Now tell the spectator you want him to think of a card and that you will run them out and count them first to make sure there are ten cards. Do this slowly and deliberately, reversing the order and bringing the genuine (rough-backed) card to the front. The same reversing also secretly puts the duplicate on the double-faced card to the back of the packet.

Now fan the cards, counting ten cards and making sure that the rough-backed card does not yet cling to its mate and ask the spectator to look them over and carefully select one of them mentally. When he has done this, close up the fan and turn to place the packet of cards in the clip over the envelope. In turning towards the easel, quietly reverse the packet of cards. As the 8 of hearts is still at the face, this move is not suspected.

It is now essential that the spectator has **not** selected this face-card. It is very rarely this happens, but to be on the safe side, ask if he happened to think of the 8 of hearts (or whatever is the face card of your set). If he says not, remark that it must then be one of the other nine. If by a misfortune he has thought of it, say that you did not want the face card thought of, and will he please think of another, taking the packet from the stand, reversing and fanning for another card to be selected. Then replace the cards as before. But this, as I have said, is an expedient you will rarely if ever, need to use.

You can now build up to the climax. After the business of "concentrating the card away" take the packet from the stand. As it is advisable to have the paired cards (with roughed sides together) in the centre rather than the back, so I usually cut the cards casually as I bring them forward.

Ask for the name of the selected card and then run the cards from one hand to the other one by one, counting them aloud. As the rough pair cling together, there are now only nine cards, and the mentally selected one is not among them.

Pick up the envelope, break open the seals and remove the smaller envelope. A quick glimpse of the flap at the back as you are tearing this one open will tell you in which of the three inner envelopes is the envelope with the selected card. Simply remove the necessary envelope, leaving the other two behind, their presence being unsuspected.

Again, in opening this, you can note from the initials on the flap which of the three small envelopes contains the selected card, and again you remove this one only, leaving the other two behind. Hand this last small envelope to the assistant with the request that he opens it himself, and you have brought your effect to a climax.

The explanation may seem long, but you can be assured that in working, this routine is slick and smooth, and completely easy for any audience to follow.

# My Card— By Tube

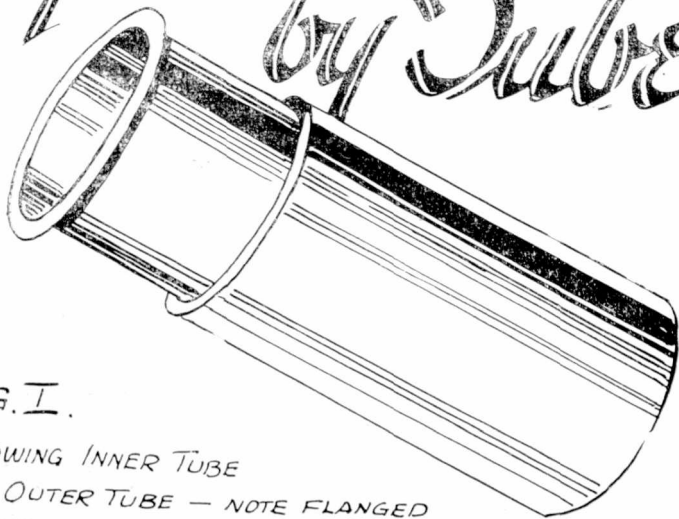


FIG. I.

SHOWING INNER TUBE  
IN OUTER TUBE — NOTE FLANGED  
INNER TUBE —

Laurie

## “MY CARD—BY TUBE.”

The following is an effect given to me by George Blake and is an excellent addition to this book. George describes the trick himself, so I leave it to him . . .

Amongst some unused apparatus of mine I came across a “Handkerchief Cassette,” and wondering how I could employ this differently, I hit upon the following:—

Performer first hands out a pack of cards for shuffling, after which the spectator is asked to hand back any one card without looking at it. The performer memorises this card and hands it back to the spectator to replace in the pack. The pack is reshuffled and spectator instructed to take a card for himself, having a perfectly free choice. This done, the pack is placed upon the table, and taking spectator's card, the performer rolls it into a tube round his finger, then, showing a metal tube to be empty, places the card therein.

The card is rolled face outwards and slowly pushed into the tube, being seen until the last moment. The tube is handed to spectator who may see his card rolled round the inside of the tube.

Taking the pack, the performer searches for the card he memorised, displays it, then places it on top of the pack. "Your card, sir," he says, "is in the tube you hold. Mine is here on top of the pack. Now watch!" He riffles the pack, then takes the top card and shows it to be the spectator's card—he even removes the second card to show that he did not take two—and the spectator finds the performer's card rolled up inside the tube. There it is, and I hope you will find it as good as I think it is.

### **The Tube.**

Although the handkerchief cassette gave me the idea, I did not actually use this. Instead, I had made a brass tube  $2\frac{1}{2}$  inches long by  $1\frac{1}{2}$  inches inner diameter. To fit loosely inside this another tube is made,  $2\frac{1}{2}$  inches long by  $1\frac{7}{16}$  inches outer diameter. This latter tube is flanged at the top so that although it will pass easily into the tube, it will not pass through it, the flange preventing this and also hiding anything that is placed into the small space between the tubes. (Fig. 1.)

The thickness of the metal forming the tubes is immaterial provided the above inner and outer measurements are adhered to and, of course, provided the thickness of the metal is kept within reasonable bounds. I am not conversant with the gauges of metal, but as a guide I would say that mine has an outer tube about  $1/64$ th inch thick and the inner about  $1/32$ nd inch thick.

### **The Pack.**

This is really composed of 26 cards repeated throughout. Take any 26 from one pack, and the same 26 from another. Shuffle them all together well and you have a pack that will enable you to find the duplicate of any card chosen.

### **The Preparation.**

Take any card from the pack—any one so long as you will remember it—roll it into a tube and place it in the outer metal tube. You will find that it will naturally spring to the side of the tube and stay there. Now insert the inner tube, inside the rolled-up card, and the flange will hide the under-hand business. Tube is stood, flange upwards, on the table along with the pack.

### **Presentation.**

Hand pack to spectator with instructions to shuffle, then hand you any card face down, stressing the freedom of choice (which it is). If the card should be the duplicate of that in the tube, do not faint, but make the most of it and display the card to the audience. It has not happened to me yet, but it might! If, as is more likely, it is another card, pretend to memorise it and hand it back for replacement.

Now spectator takes one for himself. Relieve him of the pack and place it on the far side of the table—note that! Take



the card from the spectator, calling attention to its suit and value, then roll it into a cylinder face outwards and pick up the metal tube from the table. Slowly insert the card after showing the tube empty, and complete its insertion with the forefinger of the hand only, thereby making it plain that the card actually does enter the tube.

Turn tube flange-side to the audience to show the card inside, then, in turning to pick up the pack, lean over the table and release the inner tube either into a coat pocket or into a convenient well. With the pack in one hand and the tube in the other, the latter may be again shown as no difference is to be seen, and then hand tube to spectator.

Announce that you require the card you memorised, naming the one now in the tube (apparently the one handed to you in the first place) and at the same time as you search for this, look also for the duplicate of the spectator's card.

As these cards are found place them as follows: Your own card underneath (pack is face up), then an ordinary card **under** this followed by the spectator's card. Turn the pack over, backs upwards and the spectator's card will be on top, under this an indifferent one and the third one down will be your own card.

Call attention to the position saying, "Your card, sir, you have safely in the tube, my card is here on top of the pack" showing the top **three** cards as one and replacing them on top. "Now watch, please." Riffle the pack, remove the top card and the next card from the top, let the audience see it and replace. (Conjuring for conjurers, I know, but it is surprising how this little move puts off those who think you do a double-lift. Thanks to Frank Lane for this.)

It only remains for the spectator to remove the card from the tube, show it to be the card **you** chose and the transposition is complete. To cover the little wait occasioned by searching for the two cards, I generally remark, "My word, sir, you **have** shuffled the pack! You have almost shuffled the spots off." This gets a laugh and fills the gap.

**NOW!** Should the spectator, when choosing a card for **himself**, actually take a duplicate of the one already in the tube, your luck is in again. Proceed as follows:—

Have the spectator's card returned to the top of the pack, turn the pack over to search for the card you memorised(?), really naming any other card in the pack. Shuffle this named card on top of the spectator's card with an indifferent card between, so that your card is on top this time, with spectator's card third down. Meanwhile you have also found a duplicate of the card you named, and placing the pack on the table, roll up the card, insert it into the tube and vanish it as before.

**Your** card is now in the tube, **his** apparently on top of the pack. Do the treble lift, replace, then remove the top card which is yours, and the spectator's card will be found in the tube.

## SYMPATHETIC SUITS.

This effect was given to me to publish as I wished by O. W. Meyer, a noted American performer. Simple though the method is, I can vouch for its effectiveness and the impression it makes on an audience. I will let Mr. Meyer describe it in his own words.

Here is a much out-of-the-ordinary card effect that will positively amaze any audience. This can be made into one of the feature tricks of any card routine and is an effect that they will long talk about. The effect itself is not original, but the method that follows is strictly my own.

A packet of thirteen clubs from Ace to King in correct order is shown. A rubber band is placed about the packet and the packet is placed back outwards in a tumbler, or leaned against something in full view. A packet of thirteen hearts is now shown and is thoroughly mixed. A spectator selects one heart and reverses it in the heart packet. The cards in the club packet are now found to be **IN THE SAME ORDER** as those in the mixed heart packet, and the identical club card is reversed in the proper position!

This most startling effect requires two duplicate packets of thirteen clubs and thirteen hearts. Do not let the fact that two complete switches of packets deter your trial of this effect; few tricks will leave such a deep impression on your audience. First thoroughly shuffle the club packet until the order is destroyed, then reverse one of the clubs near the centre, say, the Queen. Place a rubber band around this packet and place it face down, behind a couple of handkerchiefs on your table.

Now the extra heart packet is arranged in the **same order** as this banded club packet, Queen reversed. This heart packet is placed in the left-hand coat pocket, faces towards the body. A couple of extra rubber bands are in this pocket. That is all.

### **To Perform.**

Take the complete pack from its case; you have previously arranged the suits in order to save time. Show the thirteen clubs to be in perfect order, cut them a couple of times, and place a rubber band around them. Left hand now raises tumbler from table while right drops this banded packet beside the mixed one previously hidden back of the two handkerchiefs, and in the same motion, pick up one of these handkerchiefs and wipes out the glass. Right hand then picks up apparently the same packet—actually the mixed packet—and places it, backs outwards, in the tumbler. The handkerchief just

used is casually dropped on top of the packet, still lying on the table. This is the switch I personally use, but any other favourite switch can be used here.

Now the thirteen hearts are taken from the pack and shown. At this point you can cut a couple of times, keeping track of the Queen, then force the Queen on a spectator. Hand him the heart packet to shuffle, then finally reinsert the Queen, reversed, and give the packet a couple of cuts. Or to eliminate any force, you can have him put the shuffled heart packet behind his back, reverse one card and thrust it into the packet. Thus no-one will know what the reversed card is. But I prefer the first method.

Packet is held in the left hand as you remark that you will need another rubber band. Right hand goes to right pocket searching for a band and left goes into left pocket an instant later. You instantly release the packet you hold and seize the packet already in the pocket, and one of the rubber bands, and hand comes out again. All this is done smoothly, without hesitation, and right immediately places the band around the packet and hands it to the assisting spectator.

Now you will readily see that you are ready to reveal your miracle. Stress the fact that the heart packet was thoroughly shuffled by the spectator, the one card reversed in the pack, and that **NO-ONE, NOT EVEN THE PERSON WHO DID THE SHUFFLING**, knows the order of the heart packet. Yet by the miracle of magic, you will cause the club packet, which has been in full view all the time, to arrange itself in the same order as the shuffled hearts, and will also cause the same card to reverse itself. Have a second spectator step forward and take the club packet, unband it, and verify the order of the cards as they are called out by the one who holds the heart packet. Of course, you are left with a complete pack which may be used for additional tricks.

Those witnessing the effect will swear the cards never were out of their sight and often even claim that the performer never touched either packet, so perfect is the misdirection.



FIG. 2.

“NEVER HAS SO MUCH.”

A Spectacular Topical Effect.

Mr. J. H. Steele has taken an old effect, one which incidentally is not so widely used as it deserves to be, and has built it up into a topical effect with a spectacular finale that is ideal for concluding a performance. As he has given me permission to publish this, I am happy to describe it here. A quick glance at the diagrams may give the impression of a

"Heath Robinson" apparatus at first, but more careful examination will discover to you that the "combined operations" of this special display stand is very simply effected, and is quite easy to build.

This stand is really a build-up on Medrington's "Celebrity Trick" which attained a degree of popularity many years ago. Use this stand, and a revival of the effect is in order.

In effect, a frame containing a plain black board is seen resting upon a tripod stand. A large sheet of thin white paper is draped over it. The performer takes the paper and shows it freely. Then a statesman's name is chosen. The paper is roughly bundled up and cut haphazardly with a pair of scissors until a folded jagged portion is left. The statesman is now named and proves to be Winston Churchill, whereupon the paper is unfolded and pinned to the board, showing a clean-cut silhouette of "Winney." Noticing something is missing, performer bends down and picks up a piece of paper, opens it and pins it to the board in the correct position. It is a large cigar.

Finally the performer reminds the audience of the famous remark made by Churchill, that "Never has so much been owed by so many to so few" and immediately the R.A.F. "Wings" appear on top of the board, two flags unfurl on either side of the board (a Union Jack and R.A.F. Ensign) and a banner appears at the bottom with the immortal words printed upon it, making a showy climax that will force applause.

As mentioned, the display stand is the main point of this description, but to make this book complete, a brief description of the "Celebrity Trick" as I work it may be useful. A silhouette is carefully cut from paper. The artist has supplied a squared-off drawing for you to copy so you have nothing to worry about on this score. This is roughly folded, pressed flat and tucked up the front of the vest.

The name "Churchill" is forced in any way you desire; most performers will have their individual methods. The paper is shown and held spread out in front of the body, and while the name is being selected, the folded paper is quietly stolen from the vest and held behind the large sheet.

The sheet is then folded and cut haphazardly into pieces. Care is taken not to cut the folded silhouette, and the original sheet of paper is slowly sliced away bit by bit until all the sheet has been cut away, leaving only the silhouette. The "cigar" ready cut out, is folded with the silhouette, so when this is opened and pinned to the board, the "cigar" falls away. Pick this up and complete the silhouette. Finally,

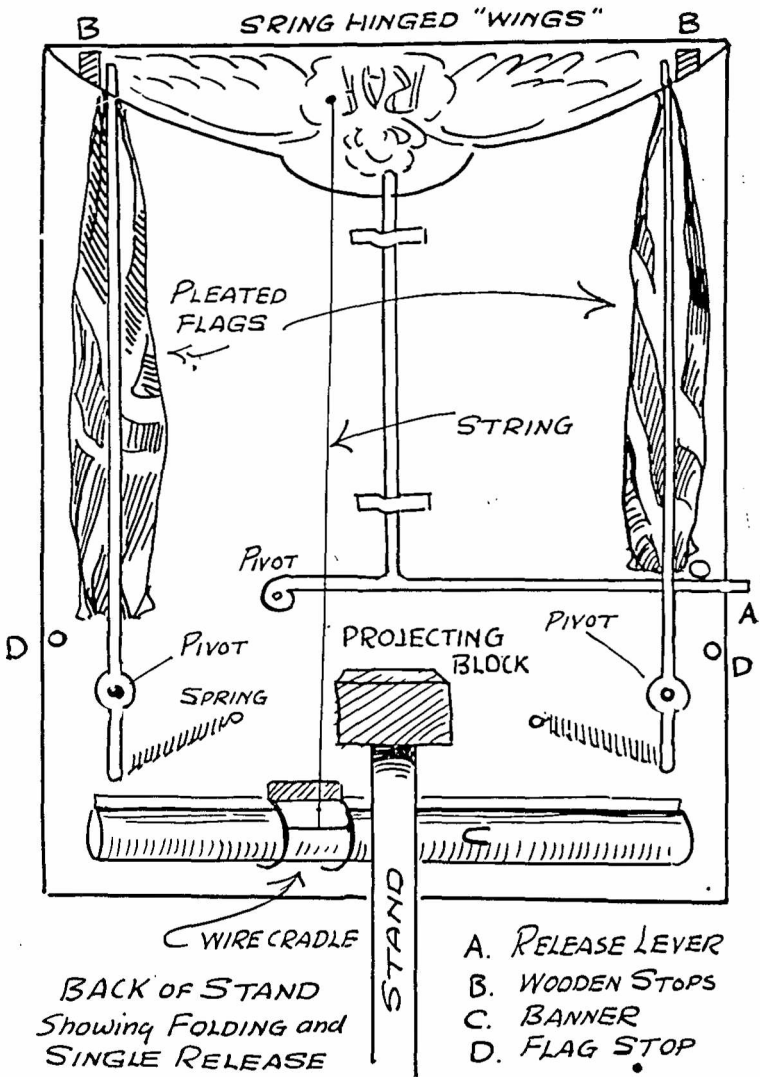


FIG. 3.

after quoting Churchill's famous words, press down on the release lever and the rest works automatically.

The drawing should make the working of the stand clear to my readers. Fig 2 shows the front view of the finale. Fig. 3 shows the back of the board with everything folded ready for use.

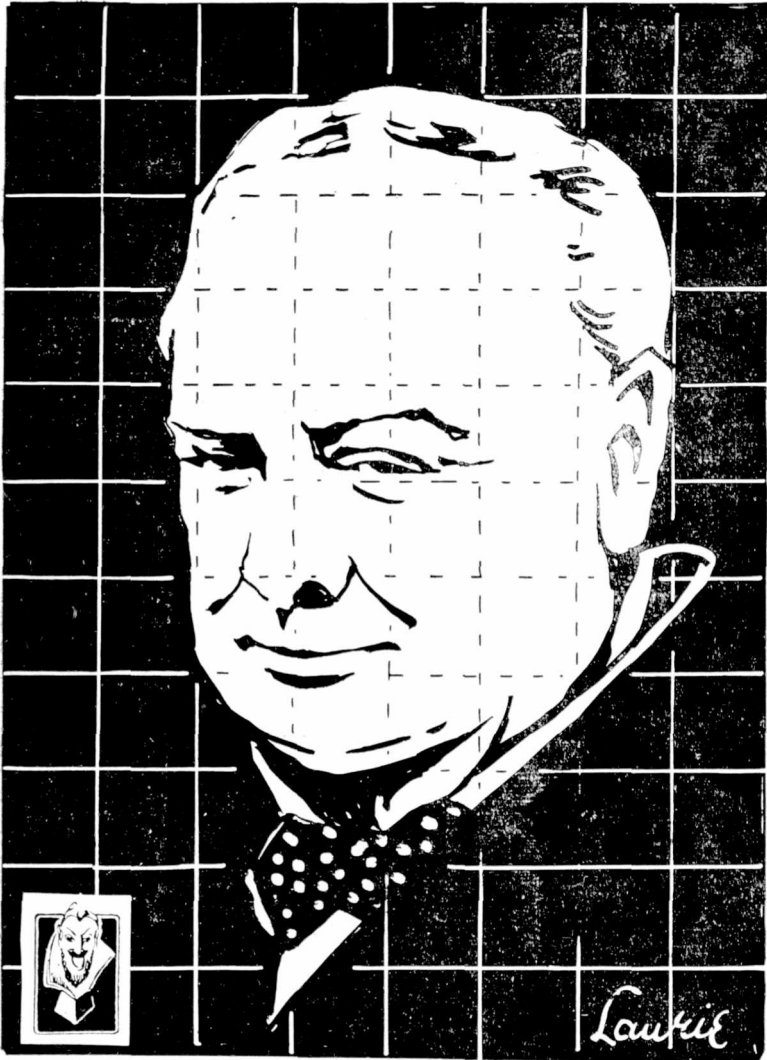


FIG. 4.

Note the following points. The "wings" are cut out from plywood or millboard and painted. This is spring-hinged to the top so that it folds back. The natural position as held by the spring is the upright position. At the bottom is the banner rolled up with a rod hemmed in the bottom to

make it unfurl quickly. This is kept in place by a stiff wire "cradle" hinged above the banner. The cradle is connected to the "wings" with a length of thin cord. It will thus be seen that when the "wings" are folded down, the cradle may be lowered to hold the banner. When the "wings" fly up, the cord is pulled, lifting the cradle on its hinge and causing banner to drop.

The two flags are on pivoted arms which are pulled outwards quickly by means of strong springs. The springs used for this are, at the time of writing obtainable from Woolworth's Stores. Note how the top of the arms come inside the "wings" and are prevented from flying out by means of wooden stops glued to the back of the "wings." So again, when "wings" fly up, both of the flags are released.

All that is needed now is a release for the "wings" and the operation of this is clearly shown. Pressing down on the lever at the side, pulls down the upright rod, which releases the wings. One final point, notice how the upright of the tripod stand is set back to give clearance for the banner.

The whole stand is easily built and will prove well worth the time spent.





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